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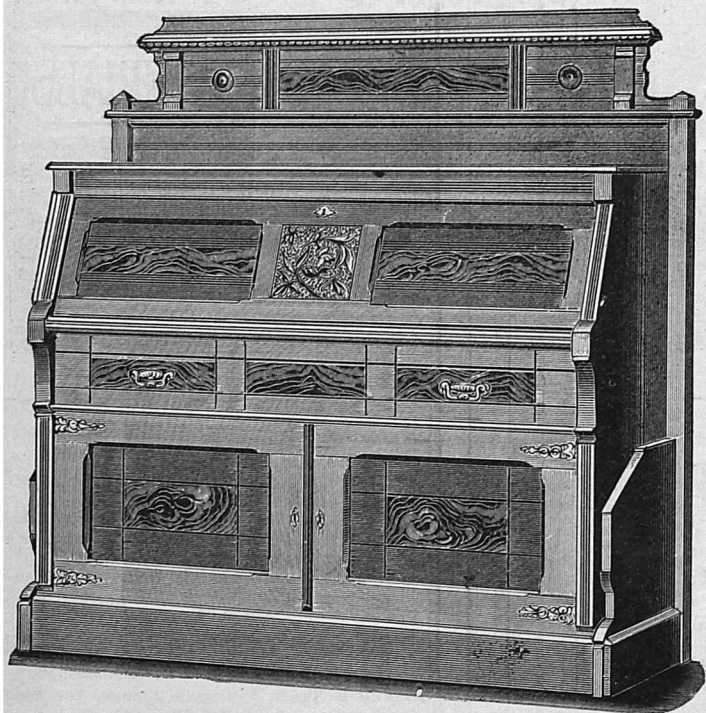
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HINTS AND NOTIONS.

A new air-heater was lately exhibited before the Society of Arts by the inventor, Dr. W. G. Black. The invention consists of a chamber of sheet iron, so constructed that it can be fitted on the top of a stove. Air, allowed to enter it by one pipe, is heated in passing through, and discharged by another pipe of the same dimensions, in such a way that it will ascend towards the ceiling, and thence descend gradually and diffuse itself through the apartment. This method, Dr. Black contends, does not involve any admixture of smoke with the heated air; it dries the air during the time it is in the chamber, and would have, he asserts, a sanitary effect in destroying organic germs.

The fastening of leather to iron. The iron is first coated with a lead color, either white lead or lamp black. When this coating has dried it is covered with a cement composed as follows:—The best glue is placed in cold water until it has softened; it is then dissolved in vinegar, at a moderate heat, and one-third of the mass of white oil of turpentine is added. The whole is well mixed with vinegar until a suitable closeness is arrived at, when the warm cement is applied with a brush, and the leather is pressed on.

When the pile of velvet is crushed or pressed down in any way, either hold the material over a basin of boiling water patiently until the pile raises, or cover a hot smoothing iron with wet cloth and hold the velvet over it, the steam arising will lift up the pile. Neither mode will accomplish the result at once, a little patience must be used.

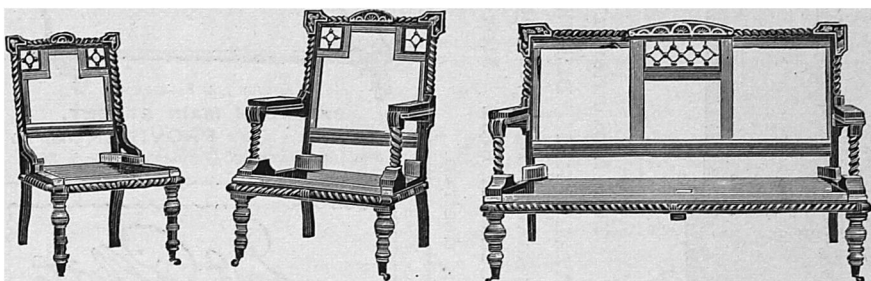
Tortoise shell. A good polish for this is made of rouge powder, which, rubbed on with a soft rag and rubbed thoroughly, will serve to give an excellent polish. The shell should be rubbed with the hand afterwards.

Old and dry putty may be removed by washing it lightly with a brush dipped in nitric or muriatic acid. Within a couple of hours after such an application the putty becomes sufficiently soft to be readily handled.

Capacity of an ice house may be computed by calculating the number of cubic feet in the house and dividing the result by thirty-five.

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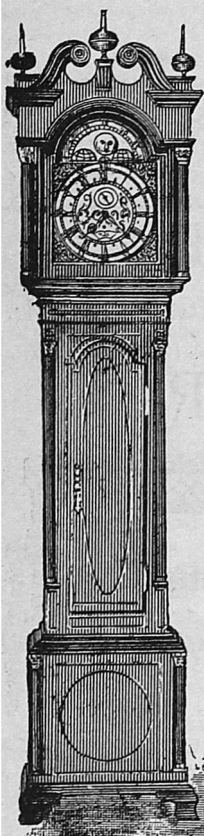


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### HINTS AND NOTIONS.

**Lord Wolseley**, who rather prematurely but characteristically announced that he would be in Khartoum some two months ago, now asks to be recalled to Cairo "to confer upon important military matters," or suggests that he might spend the summer in Cyprus on account of his delicate eyes. Wolseley and McMahon stand together in having achieved fame through repeated defeats, although the latter has the advantage of having been defeated by a civilized nation. The recent policy of England has not permitted her generals to engage with worthy foes but confined their efforts to Zulu tribes and Boers.

**Moorish carving.** The Moors showed the restless and fiery energy of their character in their almost reckless use of brilliantly intense colors. In a bracket brought from Spain and representing in ebony the head and upper portion of the body of a Moor admirably carved; the hands are outstretched holding a carved mantel covered with bright dyes, which in contrast with the complexion has a strange and weird-like effect. There is no attempt to shade the colors.

**A waste paper holder.** A handsome but somewhat outre waste paper holder has been made of white oak encircled by antlers' horns, the leading branches of which encircle it closely whilst other portions protrude. Portions of the horns are also affixed to the sloping cover. The contrast between the yellowish tinted oak and the delicate light brown of the surface of the horns, shaded off to white in the cut portions, is very pleasing.

**Nacreous porcelain.** The brilliant pearly glaze, semi-metallic in appearance of nacreous porcelain or lustered ware, is due to the partial reduction of the oxides employed to a metallic state. The enamels used are nitrate of bismuth, iron, uranium, nickel and cobalt. The reducing agents are resin and oils.

**Glass chessmen.** The Arabian game of chess has gone over the world. Ivory has all along been the favored material for the pieces, but decidedly pleasing figures are now being produced in white and ruby glass; the two opposing sides are also represented respectively in amber and ruby.

**Wall paper** may be cleaned by covering the top of a broom with a cloth and gently sweeping over the paper.

**In cleaning silver kerosene** may be used with advantage.

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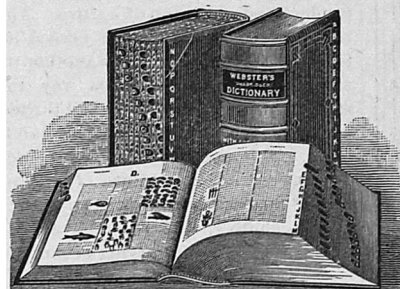
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### HINTS AND NOTIONS.

To cleanse a soiled chamois leather.  
 Many workshops contain a dirty wash leather,  
 which is thrown aside and wasted for the want  
 of knowing how to clean it. Make a solution  
 of weak soda and warm water, rub plenty of  
 soft soap into the leather and allow it to remain  
 in soak for two hours, then rub it well until it  
 is quite clean. Afterwards rinse it well in a  
 weak solution composed of warm water, soda,  
 and yellow soap. It must not be rinsed in  
 water only, for then it would be so hard, when  
 dry, as to be unfit for use. It is the small  
 quantity of soap left in the leather that allows  
 the finer particles of the leather to separate  
 and become soft like silk. After rinsing,  
 wring it well in a rough towel and dry quickly,  
 then pull it about and brush it well, and it will  
 become softer and better than most new  
 leathers. In using a rough leather to touch up  
 highly polished surfaces, it is frequently ob-  
 served to scratch the work; this is caused by  
 particles of dust, and even hard rouge, that are  
 left in the leather, and if removed by a clean  
 rouge brush it will then give the brightest and  
 best finish.

To whiten ivory that has become yellow.  
 Slack some lime in water. After pouring off  
 the water from this deposit, boil the ivory in  
 this water until it has become white. To  
 polish, put the article in the lathe, if it is a  
 piece that can be turned, and if not, first rub it  
 by hand with powdered pumice stone and  
 water and then polish with a rag or soft leather  
 dipped in olive oil mixed with whiting.

To plate small pieces of steel with brass,  
 dip them in a solution of six grammes sulphate  
 of copper and six grammes chloride of tin dis-  
 solved in one litre of water. Or dip them in a  
 solution of nine and one-quarter grains sul-  
 phate of copper and nine and one-quarter  
 grains chloride of tin dissolved in one and  
 three-fourths pints water.

Ebonizing wood. A recipe used by fur-  
 niture manufacturers: Logwood chips, eight  
 ounces; copperas, half ounce. Boil the log-  
 wood in one gallon of water for half an hour,  
 and add the copperas. Apply to the wood hot,  
 giving two or three coats. In varnishing  
 ebonized wood a little black must be added or  
 the varnish will give a brown shade.

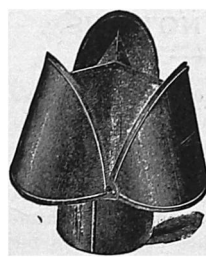
To restore discolored pearls. Set pearls  
 which have become discolored by wear may  
 often be improved by placing in a covered  
 vessel, with a mixture of whiting, ammonia,  
 and water, and permitting them to remain a  
 few hours.

Coral may be cleaned by soaking in soda  
 and water for some hours. A lather of soap is  
 then made and brushed upon the coral with the  
 softest of hair brushes. A frequent changing  
 of the water is desirable.

Silvering or gilding shells. Of silver  
 leaf and gum water take a sufficient quantity;  
 grind to a proper thickness and cover the inside  
 of the shell. For gilding, substitute gold for  
 silver leaf.

Old tea leaves may be utilized by steep-  
 ing, straining, and washing varnished paint  
 with the water.

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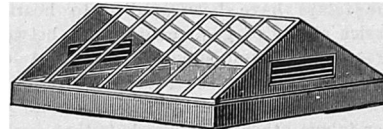
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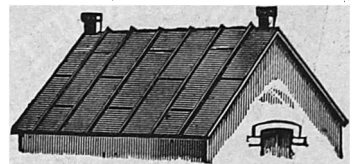
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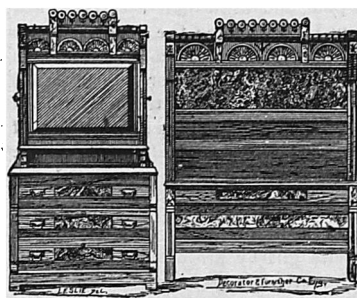
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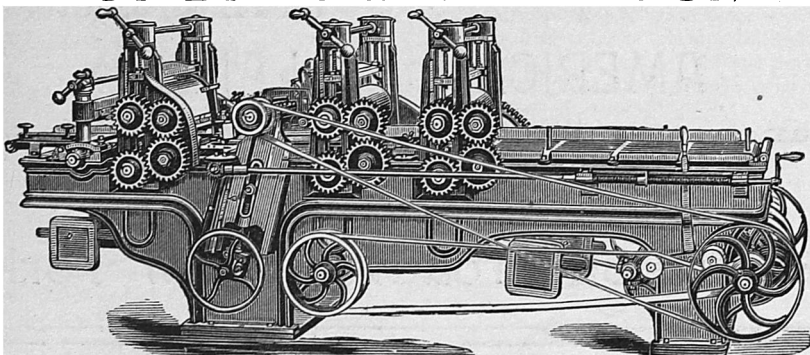
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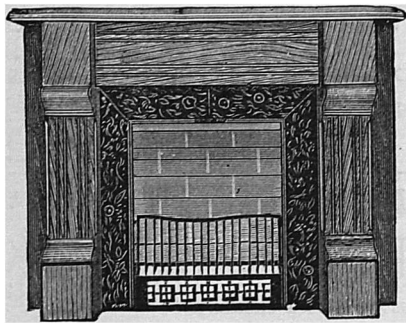
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## HINTS AND NOTIONS.

**Roman mosaics** are comprised of prisms of colored glass of various size and shape, also of coarse and fine threads of composite glass. A hollow plate is filled with plaster of Paris and on this the design is traced. Few tools are used, the chief of these being small hammers for cutting the cakes and pincers for placing them. Portions of the design in plaster of Paris are successively scooped out from the box, and the pieces are attached by mastic. In Venetian mosaics the glass is tessera or other squared shape. In a third kind of mosaic work, the inlaid substance consists of porcelain and burnt clay, generally in tessera, and admirably adapted for paving and wall decoration. Some cleverly designed metallic inlays have been applied to hearths. Mosaics allows of good contrasts, as between bright surfaces and subdued woods. A circumstance favoring the application of metal work in cloisonné, pearl, composite glass and other inlays other than wood, is that curved chisels are the chief instruments. For initiation you select a small and thick piece of soft wood, say pine, and draw on it a serrated leaf boldly veined. You trace the pattern with a narrow chisel pressed straight downwards, an operation termed stabbing, or run a sharp dented pattern wheel along the edges, then make over the indents with a slightly curved groove. The finger of the left hand guides your tools.

**Cleaning gilt ware.** In cleaning gilt ware there is a difference to be observed between articles gilt by fire or by the galvanic process, and articles gilt by imitation gold, such as frames, for instance. For cleaning articles gilt by the first-named methods, one part of borax is dissolved in sixteen parts of water. With this solution the article is carefully rubbed by means of a soft sponge or brush, then rinsed with water, and finally dried with a linen rag. If at all convenient, the article is warmed previously to being rubbed, by which means the brilliancy of it is greatly increased.

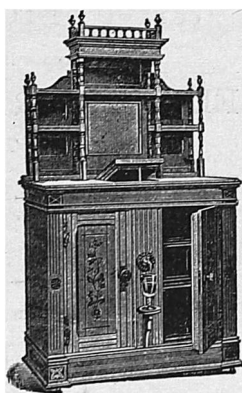
To color brass steel gray or black, add one part of hyposulphate of soda and two parts of sulphate of copper to one hundred parts of water. Cleanse thoroughly the object to be colored, place it in the mixture and heat it. A darker tint is procured by adding more hyposulphate of soda, while a larger quantity of sulphate of copper will produce a bluish or steel gray color.

A good lacquer for brass can be prepared as follows: One quart of alcohol, ninety-eight per cent., one and one-half ounce of best orange shellac, one-quarter ounce gum sandarac, one-quarter ounce gum elemi. Mix and keep gently warm for two or three days, stirring occasionally, and strain; give it a wine color with dragon's blood. Warm the articles before applying the lacquer.

To dissolve silver and gold. Silver may be dissolved in nitric acid, and again reduced to a metallic state by adding copper, after removing excess of moisture by evaporation. Gold can be dissolved in warm nitro-muriatic acid, and it may be recovered or reduced to a metallic state by precipitating with copperas and then melting the precipitate in a crucible.

Pencil marks are made indelible by washing them with well skimmed milk diluted with an equal quantity of water.

Irons can be preserved from rust by smearing them with mutton suet and dusting them with unslaked lime, powdered.



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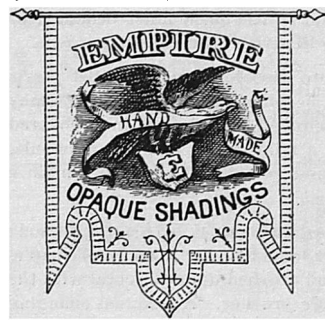
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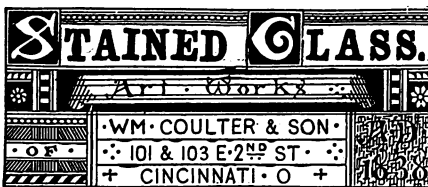
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### HINTS AND NOTIONS.

**Gilding on glass.** Take a few shreds of Russian isinglass and boil in a quart of water till dissolved. Next clean the glass with whiting and water and rub with tissue paper. Then paint on the front of the glass the design or letters desired with oily black. This need not be carefully done, the object being merely to make a guide at the back of the glass. Take a two and a half-inch camel's hair mottler and flow plentifully the thin watery size upon the inside or back of the glass, passing the brush over the back of the lines of the design and doing but one portion at a time. Begin immediately to lay the gold in pieces cut on a gilder's cushion, transferring it by a piece of cardboard furnished with a thin layer of camel's hair on one edge. The gold may overlap the limits of the design or lettering formed in front by the black paint. Put on size as required, laying the leaf continuously but never touching a part already gilded. Warm size will render the gold more brilliant, but if too hot will crack the glass. Allow a few hours for drying, then with a wad of soft cotton gently wipe over the gold to remove those pieces not fastened down by the size. Should the gilding not be solid, or if there are many broken places, a second coat may be given in the same manner. The brush must not pass more than once over any part or the first coating will be disturbed.

**Imitation of stained glass.** Stained glass may be simulated with coloring substances as by using madder lake for red, permanent blue or ultramarine for the metallic blue, gamboge for yellow and lake, and gamboge for orange. These transparent colors mix with equal proportions of pale linseed oil, pale varnish and turpentine. Those purchased in collapsible tubes are best. First stripe the glass with black to imitate the leading, say three-sixteenths of an inch in width, then put on your colors, making each panel different, and using a small sash tool to stipple the paint. The addition of a little white lead will make the colors work easier and render them slightly opaque.

**Painting muslin in oil colors.** Stretch the muslin tight and tack it upon any smooth surface, such as a wall or partition, and size it carefully with a solution of one-fourth starch or paste in three-fourths water thoroughly mixed, letting it remain till dry. If paste is used add a small quantity of glue or glycerine. To prevent the paint from spreading or striking through mix the pigment with carriage rubbing varnish to a stiff paste and dilute with turpentine till it works freely with the pencil. If black is used mix it with one-third brown japan and two-thirds varnish, and thin with turpentine, to dry with a little gloss. Put only as much oil in reds as will prevent their drying too dead and flat.

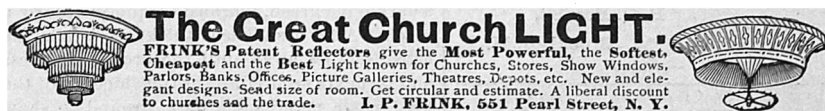
**Painting floors.** Select only that paint which contains earthy coloring substances and no lead, as all paints containing the latter wear off easily. Lead is frequently added because of its density and its being more easily applied than most other bases. Two coats of paint should cover a floor nicely. With the ochres or mineral paint no more oil should be used than is sufficient to make the paint slightly elastic. In any varnish used litharge is objectionable as easily worn. The French style is to polish with wax, the wax being affixed to the end of a short stick. The polishing is effected by a brush attached to the sole of the right shoe of the operator.

**Framing of standing screens.** The effect of good work is often spoiled by inappropriate screens. As to color, black is usually preferable, and for ordinary rooms, the simpler the design the better. If any particular wood is in use in the decoration of a room it may be selected for the frame of the screen. Large folding screens for bedrooms can be made very handsomely in brown linens or serge with conventional designs in crewels, upright and stiff flowers being most suitable for the purpose. Field flowers, tall garden hollyhocks or tiger lilies are very effective.

**Fashionable colors.** For shell pearl and shrimp pink add carmine to white, for old gold add orange chrome to yellow ochre; for Burgundy add asphaltum to any bright lake; for the pale yellow tint of English primrose add a little white to lemon yellow or king's yellow; if this color is used as a striping it is necessary to double coat it.

**To cleanse a pencil from hard paint.** To soften a sable or camel's hair striping pencil which has been allowed to dry up hard with oil paint, put some turpentine into a shallow dish and set it on fire. Let it burn for a minute until the spouts are hot, then smother the flame and work the pencil between the fingers, dipping it frequently into the hot spirits, which will quickly soften and remove the paint.

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## HINTS AND NOTIONS.

**Pate-sur-pate.** The nature of this process is fairly indicated by its name. It is paste upon paste. It consists in taking a thin mixture of porcelain paste and laying it on the plaque or vase as a painter lays on colors, except that the design is to be in relief and the light and shades are to be due in part to the greater or lesser thickness of the paste. The paste is usually white with dark ground usually a dark olive green, a brown turquoise blue or a black. After a sufficient thickness is laid the artist scrapes away until the proper thickness and form are secured. The translucency of the fired paste permits the dark ground to show through more or less in thin places, the thicker portions stand out whiter and appear in high relief like the white figures of an onyx cameo. By firing, the translucency of the design is heightened and the glaze sinking into it and uniting with the body forms one homogeneous whole with an ethereal liquidity subtle and delicious. It is rather a species of sculpturing than molding.

**Color, form and perspective.** Color contends powerfully with perspective itself, and is often in distance, where it is reduced in dimensions to the eye by force of perspective of an increased depth and intensity of color, thus seeming to contradict aerial influence. The phenomenon of the strength of bright color in distance is extremely curious. Every one must have noticed that a lighted candle may be seen miles off, where, according to perspective rules, it would not be possible to draw its dimensions; the light will even appear larger than when at a moderate distance, and this not from its being magnified by reflection from the walls of a room, for the same effect will be produced by a single light in the midst of a dark wood. The contrary effect takes place with regard to form, small objects becoming indistinct at a very short distance. A bright color is frequently very distinct where the form to which it belongs is lost.

**New watch holder.** Often good effects in ornament are produced by minimising well known forms. Dickens humorously remarked that the Dutch had "put their clocks into long clothes," but they were justified if only in hiding cumbersome and ungainly weights. There is confessedly great beauty in many of the cabinet clocks for hall use now turned out. The case is now elevated to the bedroom in Lilliputian form, the watch deposited in it on retiring simulating a clock and presenting a decidedly pleasing appearance.

**Fantasies.** Among new devices for mantel piece ornaments is a lighthouse wrought in copper and carefully elaborated in details, which carries two discs on the lantern, one showing the time, the other the days of the month and the moon's changes. Another idea is the mounting of a gold cage and bird over a clock, the bird flapping its wings through a hidden connection with works on the striking of the hours.

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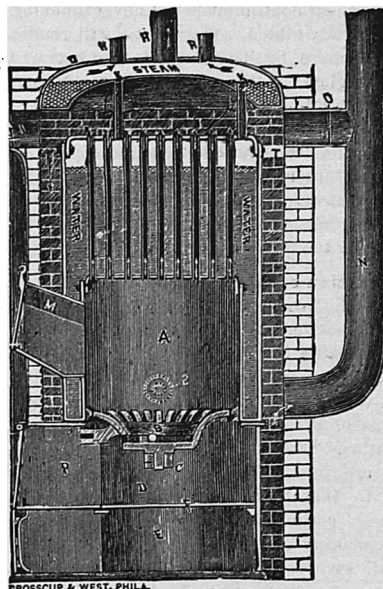
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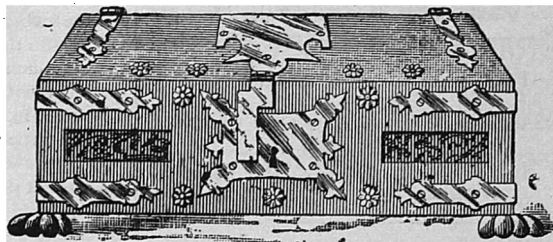
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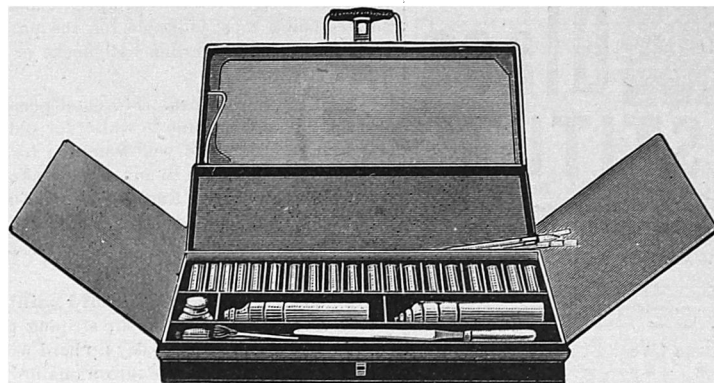
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To remove varnish. By friction, if it be  
a soft varnish, such as that of mastic, the  
simple rubbing of the finger-ends, with or with-  
out water, may be found sufficient; a portion  
of the resin attaches itself to the fingers, and  
by continued rubbing removes the varnish. If  
it be a hard varnish, such as that of copal,  
which is to be removed, friction with sea or  
river sand, the particles of which have a  
rotundity that prevents their scratching, will  
accomplish the purpose.

The solvents commonly employed for this  
purpose are the several alkalies, alcohol, and  
essential oils, used simply or combined. Of  
the alkalies, the volatile in its mildest state, or  
carbonate of ammonia, is the only one which  
can be safely used in removing dirt, oil, and  
varnish from a picture, which it does power-  
fully; it must therefore be much diluted with  
water, according to the power required, and  
employed with judgment and caution, stopping  
its action on the painting at the proper time by  
the use of pure water and a sponge.

A thick coat of wet fuller's earth may be em-  
ployed with safety, and, after remaining on the  
paint a sufficient time to soften the extraneous  
surface, may be removed by washing, and leave  
the picture pure; and an architect of the  
author's acquaintance has succeeded in a similar  
way in restoring both paintings and gilding to  
their original beauty by coating them with wet  
clay. Ox-gall is even more efficacious than  
soap.

In filling cracks and replacing portions of the  
ground, putty formed of white lead, whitening,  
varnish, and drying oil, tinted somewhat lighter  
than the local colors require, may be employed,  
as plaster of Paris may also in some cases; and,  
in restoring colors accidentally removed, it should  
be done with a vehicle of simple varnish, be-  
cause of the change of tint which takes place  
after drying in oil.

Cleaning and restoring. Of the import-  
ance of this minor function of the art of paint-  
ing a just estimate may be formed by consider-  
ing that there is hardly a limit to the time which  
works in oil-painting may be preserved by care  
and attention. These are subject to deteriora-  
tion and disfigurement simply by dirt,—by the  
failure of their grounds,—by the obscuration  
and discolorment of vehicles and varnishes,—  
by the fading and changing of colors,—by the  
cracking of the body and surface,—by damp,  
mildew, and foul air,—and by mechanical  
violence. The first thing necessary to be done  
is to restore the ground, if on canvas, by  
stretching or lining with new canvas. In cases  
of simple dirt, washing with a sponge or soft  
leather with soap and water, judiciously used,  
is sufficient. Varnishes are removed by friction  
or solution, or by chemical and mechanical  
means united, when the varnish is combined, as  
commonly happens, with oil and a variety of  
foulness.

Removing paint, burning, &c. In those  
cases in which it is requisite to remove painting  
entirely from its ground, it is usual to resort to  
mechanical scraping, &c., or to the very  
dangerous operation of setting fire to the  
painted surface immediately after washing it  
over with oil of turpentine, called *turps*, for  
burning off the paint from old disfigured work;  
an operation that may be safely and more easily  
accomplished by laying on a thick wash or  
plaster of fresh-slacked quicklime mixed with  
soda, which may be washed off with water the  
following day, carrying with it the paint, grease,  
and other foulness, so that when clear and dry,  
the painting may be renewed as on fresh work.  
Clear-colling is sometimes resorted to over old  
painting, for the purpose of repainting, in which  
case the surface exposed to the sun's rays or  
alterations of temperature is liable to become  
blistered and scale off.

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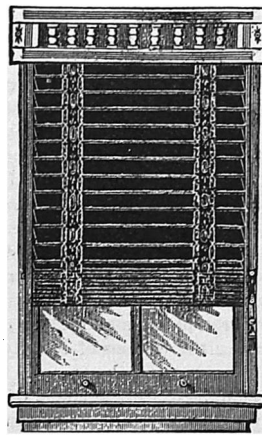
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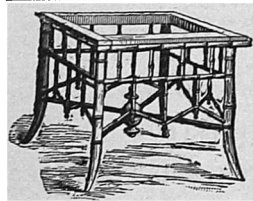
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**Painting on silk, satin and velvet.** When oil paint is to be used begin by squeezing the tube colors on blotting paper that it may absorb some of the oil and so prevent the staining of the material. The highest general color to be used should be chosen first, then one rapid sweep of the brush should give as much effect as can be conveyed; the brush should be carried right across the material with the grain not against it. The deepest shadows should be the last put on. By using a very stiff brush it is possible to produce beautiful results upon plush, but the color must sink well in and it is rather a difficult operation.

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**Etching on porcelain.** In etching on porcelain the first process consists in covering the surface with a black varnish through which the design is drawn with a sharp steel point down to the glaze. By the application of fluorine acid the glaze is dissolved away and a fine depressed line results. The varnish is then removed and some strong color or gold is rubbed into the depressed lines and the piece is ready for re-firing in a kiln, by which the glaze is softened and the color or gold is covered and securely held.

**Standard screens.** For designs in appliqué work choice disc designs may be put on a center strip of pearl blue, the top and bottom borders may be of sage green plush with cord and tassels to match. Let the flowers be wild violets, purple with light centers, and either painted or embroidered. Or an old ground may be adopted in combination with sage green, the disks being of light yellow satin whilst the flowers may be worked in pale blue with yellow on some and pink centers on others.

**Satin and plush portieres.** For the upper panel use a mixed shade of brown and red; the side bands are to be of sage green and a warm greenish ground chosen for the bottom. The body may be of Persian satin. The designs put on can be worked in velvet. Instead of satin you can use some plain material of neutral tint with flower designs attached in stamped velvet with rich neutral colors.

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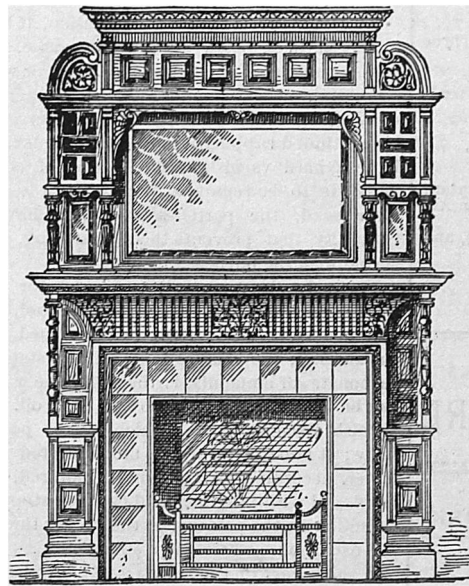
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